

Employment opportunities

PERSONNEL INTERVIEWER—TECHNICAL SECTION: A young man seeking a career in the personnel field, who has a university degree or is obtaining one in the evenings. He must be bilingual, and has had some experience in some or all of the following functions: recruiting, interviewing, testing, placement, salary and fringe benefits.

Initially, he will be involved with employment and benefits, and in time will take on special projects.

Salary offered will be in line with qualifications and abilities. Apply with résumé of education and background to:

Mrs. K. Aksich,
Assistant Director of Personnel
McGill University, Montreal 110

Notices of meetings

MONDAY 20: Faculty of Arts and Science: 4:10 p.m., Rm. 112, Otto Maass Bldg. Open meeting. Tea at 3:45 p.m.

TUESDAY 21: University Administration: 10 a.m., Administration Bldg., Rm. 609.

Deans: 12:15 p.m., Principal's Office.

M.A.U.T. Executive: 12:30 p.m., Faculty Club.

Engineering Academic Committee: 2 p.m., Engineering Faculty Room.

Senate Committee on Collegial Studies: 4:10 p.m., Arts Council Rm.

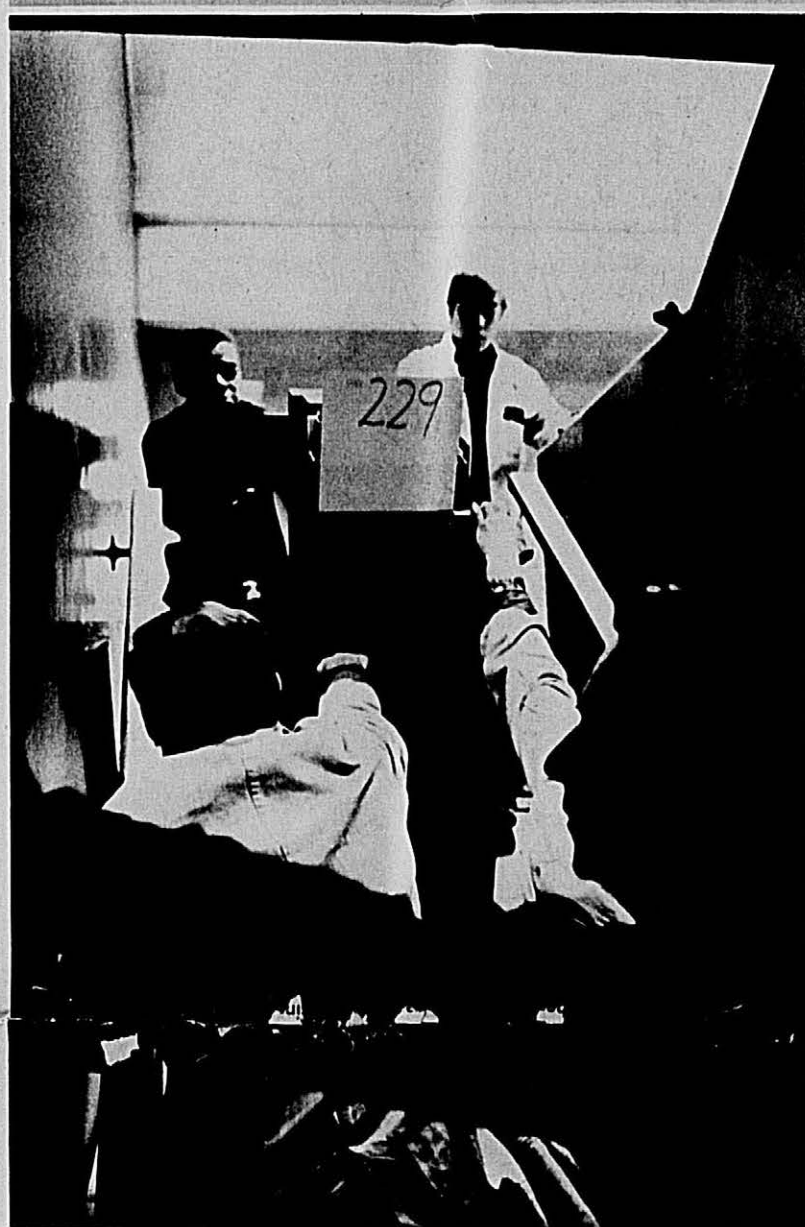
WEDNESDAY 22: Senate: 3:10 p.m., Leacock Council Room.

THURSDAY 23: Senate Committee on Development: 2:30 p.m., Room 609, Administration Bldg.

FRIDAY 24: Graduate Faculty: 3 p.m.

MONDAY 27: Board of Governors: 4 p.m., Room 609, Administration Bldg.

You have a committee work full time for five months planning.



McGill Building Plans

Plans for building programme—covering period April 1, 1969 to March 31, 1970

1. COMPLETION OF PRESENT PROJECTS

		TOTAL COSTS
McLennan Library	\$ 200,000	\$ 7,000,000

2. NEW PROJECTS

Student Residence	\$ 800,000	\$ 2,650,000
Geography, Maths, Computer Science Building situated between old Physics and Otto Maass.	\$2,000,000	\$ 5,330,000
Education Building	\$ 800,000	\$ 5,300,000
Power Plant Expansion (under way)	\$ 1,235,000	
		\$21,515,000

In addition, purchases of equipment and alterations to existing buildings not included in these figures. No estimate available at present.

November 27, 1968.

Quarter Century Club

In 1967, McGill inaugurated a "Quarter Century Club" to recognize the contributions of staff members who have been with the University for 25 years or more, and were still in its employ. This year, the following persons become members of the Club:

Miss G. Bean, Athletics
Mr. F. Berwanger, Buildings & Grounds
Dr. W. Cohen, Medicine
Mr. E. Davenport, Buildings & Grounds
Miss C. Desbarats, Osler Library
Dr. A. Fowler, Medicine
Dr. M. M. Hoffman, Medicine
Mme. H. Larivière, French
Prof. V. Murray, Graduate School of Library Science
Dr. A. M. Vineberg, Surgery
Dr. E. W. Workman, Anatomy
Dr. L. J. Adams, Medicine

Results of senate elections

As a result of the mail ballot, just concluded, the following members of Senate have been elected to:

Svenn Orvig
H. H. Yates
G. L. d'Ombain
Maxwell Cohen
P. J. Sandiford

The Steering Committee

T. J. F. Pavlasek
D. V. Bates
D. Bindra
S. B. Frost
Peter Ellis

Notice of trade marks

The Registrar of Trade Marks has given public notice under Section 9 (1) (n) (ii) of the Trade Marks Act, of the adoption and use by McGill University (Royal Institution for the Advancement of Learning), of Montreal, Quebec, of the word mark "McGill." This notice appears in the Trade Mark Journal of November 27, 1968.

The University crest (shield; birds, crowns; book; In Domino Confido)

was registered May 19, 1922, and again December 23, 1954, under Section 9 (1) (n) (ii) of the Trade Marks Act.

This registration gives the University the right to restrain the use of the word "McGill" in respect of its adoption in connection with any business by others after November 27, 1968, similar to the protection accorded the McGill crest since 1922.

MAXI-MOVE

You can't really pack up a university library ahead of time for a move. So instead you have a committee, now numbering seven, work full time for five months planning. Then you move 600,000 books and much assorted furniture in 10 days.

Since January 10, about 150 moving men hired outside McGill, and a quarter of Redpath Library's staff of 179 have been working round the clock, moving 20,000 books each eight-hour shift.

To enable this, some of the things Maurice Lapierre (Associate Librarian, Technical Services) and his staff did are:

■ prepared charts showing the

complete floor plans of the Redpath and McLennan libraries, including which groups of books were to go where;

■ planned separate routes to get each group of books to its new home;

■ had a hole drilled through a floor of the Redpath library to allow installation of a special lift, thus avoiding a set of rickety stairs;

■ held timed trial runs.

They even had a newsletter, the McLennanews, to tell the rest of the library staff of their progress.

The committee, all people who left their regular library jobs temporarily, included a systems analyst, and had

advice from a man who oversaw the moves of both the UCLA library, and the American National Library of Medicine.

The teams of men who move the special collections are referred to as Aables. Bakers move the general collection, and Charlies furniture. The day shift has become known as the maxi-move since it is the only one involving both equipment and books.

One of the hundreds of separate moves, that of the general periodicals, was accomplished last Monday by 18 people whose titles varied from book-puller (he removed books from shelves) to truck-unslinger (he

took book trucks out of the specially-constructed lift).

The books were removed from their shelves in Redpath, and taken first to be vacuum cleaned, then to the McLennan where they were shelved under supervision of library staff and then rechecked by the shelf-reading group.

Tomorrow at 8:30 a.m. the McLennan opens for business and Redpath Library will be closed for about a year and a half for renovations.

Canada Council research grants

Among research grants in the social sciences and humanities announced in October 1968 by the Canada Council were the following McGill recipients: \$41,260 to Prof. Maurice Pinard, Sociology & Anthropology, for research on social movements in Quebec; \$14,250 to Prof. Wallace E. Lambert, Linguistics, for continued research on the social and psychological aspects of language learning and bilingualism. A total of \$27,400 had been granted the previous two years for earlier stages of the project.

The Council at the same time also announced grants of less than \$5,000 to R. N. Bertos, Fine Arts; Michael Brecher, Economics & Political Science; Mario Bunge, Philosophy; Yvonne Champigneulle, French Literature; Jagdish Handa, Economics & Political Science; Jean Leduc, French; J. G. Nicholson, Russian; and I. A. Vlastic, Law.

Canada Council announces post-doctoral and leave fellowships

Names of successful candidates for Post-doctoral and Leave Fellowships in the social science and humanities for 1969 were recently announced by the Canada Council. Total value of the 205 awards in the two competitions is \$1.5 million. The following McGill members of faculty were included among the list of successful candidates for Leave Fellowships:

E. F. Beach, Economics & Political Science
C. D. Cecil, English
Miklos Csorgo, Mathematics
F. C. Innes, Geography
J. R. Mallory, Economics & Political Science
P. D. Marshall, History
Edward McWhinney, Law
Maurice Rabotin, French
M. E. Robinson, Fine Arts
H. R. C. Wright, History

Where have all the Varleys gone?

In the years since 1912, when he first arrived in Canada, Frederick Varley has scattered paintings, drawings, and sketches behind him like feathers in the wind.

Few have come to rest in public collections; most were privately obtained and remain so now, unknown to all but the owners and their immediate circle.

With the assistance of The Canada Council and The National Gallery of Canada, the Varley Inventory intends to search out and record all works, in any medium, from early commercial illustrations to landscapes, from charcoal sketches to portraits in oil. In addition it will work to uncover personal and business letters, papers, photographs, and other documents, and to record conversations with the artist's close friends, relatives, and colleagues. By "collecting" in this way it is hoped the full scope of Varley's prolific genius can be made known both to the general public and to scholars engaged in research in the field of Canadian art.

We ask your cooperation in this project, the first to attempt a complete documentation of a Canadian artist's work.

If you own a work by Varley of any

kind; if you know of others who do; if you have any information whatsoever that might help in this search, please contact us at the address below. All correspondence will be acknowledged.

All information gathered—photographs of the works, copies of letters and papers, tape recordings—will be placed in the National Gallery archives for the use of scholars and researchers, with the exception of material of a highly personal or confidential nature. Such material, at the donor's request, will be released only at a time specified.

THE VARLEY INVENTORY
Peter and Gloria Varley
97A Bloor Street West
Toronto 5, Canada
Telephone: 924-9501
297-2690

McGill guidance service

Is now located at 522 Pine Avenue West and continues to assist students in personal, academic and career planning.

M.A.U.T. News

Council has made the following committee appointments:
ACADEMIC FREEDOM AND TENURE

D. F. Theall, Chairman (English)
M. A. Bradley (Law)
H. C. Gibbs (Animal Science)
J. Shingler (Political Science)
M. A. Whitehead (Chemistry)

STAFF-STUDENT RELATIONS

L. E. St. Pierre, Chairman (Chemistry)
D. C. Dondari (Psychology)
R. M. Estey (Plant Pathology)
J. R. Grace (Chemical Engineering)
P. Gutkind (Anthropology)
T. L. Sourkes (Psychiatry)
A. Tichoux (French)

PENSIONS

P. C. Briant and J. M. Dealy, Co-Chairmen
A. Deutsch (Economics)
D. R. Firth (Physiology)
W. Moser (Mathematics)
J. C. Weldon (Economics)

GROUP LIFE AND HEALTH INSURANCE

J. Lundgren, Chairman (Geography)
A. Asimakopoulos (Economics)
T. Velk (Economics)
J. M. Dealy (Chem. Eng.)

MEETINGS

Meetings scheduled for the first two months of the new year are as follows:

21 January: Executive
4 February: Council
18 February: General, 4 p.m., Ball Room, Faculty Club. (This is a change of both time and location.)



Please send all contributions to: FORUM
McGill Reporter, Rm. 630, Administration Building

Legitimizing criminal acts

TO THE EDITOR:

You published without date my letter of November 27, 1968, entitled "Let the Red Dogs Bark", written when the political science premises were under occupation and the department was refusing PSA demands. Needless to say, it has been overtaken by events, and must appear odd to readers of this morning's Reporter, December 9, 1968.

Let me make only that clarification, while adding that I remain even more decidedly of the views there expressed. Dr. Robertson has legitimized criminal acts as a means of enforcing ridiculous demands, and

invites more of the same under the assurance that it will succeed. Indeed, agreement was no sooner reached than more violence threatened: Harry Cowen, "Politics is What Works", *McGill Daily*, December 5th. I should have expected for example that Dean Woods, for whom over many years I have developed the highest personal regard, would have resigned rather than give in to demands so made, still less indulge in grotesque language about "mediating" with a "party" which had seized his Faculty's premises.

Yours faithfully,
S. A. Scott, Faculty of Law

Red dog barks back

TO THE EDITOR

May I, as one of the "Red dogs" (at least as far as my sympathies go) attacked by Mr. Stephen A. Scott in his letter "Let the red dogs bark" say a few words from a "red dog's" point of view? I shall try not to use Mr. Scott's ill-mannered language. I shall not call Mr. Scott a Fascist (although judging by the ideas expressed in his letter I wonder whether he would be offended by the term). Still less do I intend to compare Mr. Scott to a dog or any other animal. There is a spark of Divinity in every human being and this includes Mr. Scott.

At first I was going to dismiss Mr. Scott's letter as another example of New Right hate fanaticism when my attention was held by the passage describing the legal penalties for some of the actions engaged in by McGill students. We may deplore Mr. Scott's lack of good manners but we cannot question his knowledge of Québec and of the Faculty of Law. The passage in question deserves to be quoted in full:

"... Forcible detainer of premises is punishable on indictment with two years' imprisonment, as also are common assault and assaulting a police officer, which are committed simply by resisting expulsion. While unlawful assembly rates a mere six months and five hundred dollars on summary conviction, a bit of tumult makes it a riot, punishable with two years; and if even three persons stay a half hour after the reading of the riot proclamation (as also if they hinder its reading) they become liable to imprisonment for life. (italics Mr. Scott's) ..."

Let us study the implication of these laws: Participation in a strike and the occupation of premises where you work (or study) is punishable with two years imprisonment. "Assaulting a police officer" which usually means desperately trying to protect your head from the rain of blows from his baton — likewise two years. "Unlawful assembly" which means any assembly which the Powers-that-be

do not approve of — six months and five hundred dollars. Only a bit (I) of tumult (what is tumult? shouting?) makes the assembly a riot punishable with two years. So much for our supposed right to strike and freedom of assembly! And to top it all: For half-an-hour's delay after being ordered to get out—life imprisonment! This is a nightmare! One would expect such laws in Russia or the United States or Spain or Greece, not in Canada, the last refuge of democracy! I hope some other member of the Faculty of Law will prove Mr. Scott wrong. It is a small consolation that these laws are seldom being enforced. But they could be enforced at any moment. Suppose Mr. Scott becomes a judge? Suppose he becomes Minister of Justice? Suppose he becomes Prime Minister of Canada? God save us all! A little more hopeful is the fact that death penalty is not foreseen for any of the actions listed by Mr. Scott. But perhaps Mr. Scott would like to see the legislation passed to empower the Police to carry out summary executions of participants in illegal demonstrations? For the sake of Law and Order!

Having pointed out that staying a half hour after the reading of the riot proclamation is punishable by life imprisonment Mr. Scott jeers: "I should be interested to see how many stay after the reading." I am sorry, Mr. Scott, but we are not all heroes. Few of us have the courage of a Thoreau or a Gandhi to suffer imprisonment for our ideals. As for the rest of us we are neither dogs nor heroes but ordinary human beings with ordinary human weaknesses. One of them is fear: fear of imprisonment, fear of loss of job, in the case of students fear of expulsion. Some of us have our wives and families to consider, lest they suffer for our actions. This is called "justice". It is exactly by creating such atmosphere of fear that every authoritarian system, whether capitalist or pseudo-communist works. Fear keeps Law and Order. Only sometimes the peo-

ple cannot endure it any more and a revolution erupts.

Mr. Scott goes on to call upon the Principal to fire any professors who may refuse to scab during a university strike. Unfortunately professors are not easily replaceable by competent men and there will not be many professors left at McGill after a mass dismissal! I think it speaks a lot for the ethics of the Political Science Faculty that they had respected the strike and refused to scab although the great majority of them disagreed with the striking students. For my part may I assure Mr. Scott that if the Islamic Institute students decide to go on strike and if their strike applies to the Library as well as to classes I certainly do not intend to scab. Not even if Mr. Scott provides me with a police escort to cross the picket line! (The same holds true in case of an eventual strike by McGill library staff). If some professors have to be dismissed then I think it should be those professors who refuse to recognise students as human beings and refer to them as dogs, red or otherwise.

But perhaps I am mistaken. Perhaps we should not be offended by the appellation "red dogs" and proudly accept it. The term "anarchist" was also originally a term of abuse, applied by the Jacobin government in France to those extreme revolutionaries who were not satisfied by the replacement of a Royal tyranny by a Republican tyranny and opposed the Reign of Terror. It was adopted by Pierre-Joseph Proudhon half a century later as a sign of defiance to the Powers-that-be. Let us accept Mr. Scott's challenge and adopt the name "Red Dogs"! Let us bark really loud! Let Mr. Scott's nights be haunted by our howls! And if he tries to break our jaws he may get his hand bitten.

Yours for academic freedom,
Jan W. Weryho



McGill has expropriation rights over Marianopolis property

Lonely island

(continued from p. 1)

future of the college had to include consideration of this factor.

In Feb. 1965 a member of the Marianopolis administration initiated discussions with a few individuals outside the college thought to be interested in the direction Marianopolis might take. These meetings led to others with a larger group of people until, finally, Sister Mary McCormack, president of the college, was approached in April 1965 with the results of these discussions: that Marianopolis consider proposing an affiliation with McGill University.

Reasons put forth for the move were: A formal association between the two would provide diversity in education. Marianopolis is located on the McGill campus; in fact, the university had expropriation rights over the property.

And, additionally, the academic program had in great part been tailored after that of McGill.

The college administration decided to conduct a preliminary study before approaching McGill. For six months a committee investigated college-university affiliations and other cooperative arrangements in operation in other provinces and in the U.S. Marianopolis recognized that the form a university-college association might take could vary from the more well-known Canadian ones at the University of Toronto and the University of Western Ontario to the consortium comprised of the University of Massachusetts, Amherst, Smith and Mount Holyoke colleges or the Claremont colleges complex in California. Marianopolis also recognized the possibility of devising a still untried formula.

While these studies were being

made, the college solicited the opinions of its own members and alumnae and of persons outside this group. It sought the reaction of individuals of all religious persuasions, in business, communications, politics, Canadian universities outside Québec, the legal and medical professions, and in the community-at-large.

One question kept cropping up during these interviews, a question college representatives had already asked themselves: What advantage was there for McGill in forming an association with Marianopolis? In brief, several of the replies given were: McGill would have a means of experimenting with ways of solving the problem of size, e.g., the college could provide an 'academic home' for students, with attendant seminars and tutorials. The college could be used, at lesser cost than on a larger scale, as a

bilingual institution within the university. Other academic experiments, if conducted at a smaller institution, might prove less costly.

The college could provide needed lecture and seminar room space for the smaller groups found in certain disciplines. A relationship between the university and the college would provide diversity in education for students of both institutions and a greater choice to future students. Marianopolis could offer to interested students courses in Catholic philosophy and theology. (Perhaps similar to the program in Jewish studies now offered at McGill.)

While Marianopolis would not remain a separate women's college, it could turn its extensive experience in women's education to advantage. In particular, it could administer a degree-credit continuing education program, at all levels, for the women of Montreal. Such a program might be modelled after the well-known one pioneered at the University of Minnesota in 1960 under a grant from the Carnegie Corporation. That program is now an integral part of the University and is known as The Minnesota Planning and Counselling Center for Women.

If none of these possibilities might be sufficient reason for McGill to depart from its established pattern, perhaps McGill might look at the example of universities in other parts of Canada and the U.S. There universities have cooperated in forming educational consortia, by whatever title, to enable smaller colleges to provide the environment essential for the teaching of many undergraduates, while having access to the intellectual and physical resources available at a university. Such arrangements, in whatever form, can provide, in the words of Louis Benazet, President of the Claremont Graduate School and University

Center, one, the enrichment of education at a decreasing rise in unit cost; two, community in higher learning.

After discussing the proposal for affiliation and the ideas supporting it with a large number of individuals, Marianopolis representatives were encouraged by the consensus. Surprisingly, there was virtually unanimous agreement that the proposal was innovative and reasonable and should be presented. It was pointed out, however, that Marianopolis could expect to receive a tough reaction at McGill. Unfortunately, the forecasters were right.

The proposal for affiliation was submitted in Nov. 1965. Shortly thereafter the McGill Board of Governors agreed to consider the proposal and a committee was named. The first meetings between the two institutions on admissions and finances went smoothly. The meeting on academic matters was brief and before a second could be scheduled the 1966 provincial grants to universities were announced. Under the circumstances a delay in arranging another meeting was understandable. However, it has been difficult to comprehend why that meeting has never taken place. Concern about the status of the McGill degree and about changing its traditional structure had been mentioned, but it seemed odd that such fears should preclude even a discussion of academic matters, let alone any others. Even McGill's own problems should not prevent discussion, though no immediate action could be taken. Notwithstanding this lack of dialogue, the proposal was apparently referred to Senate at some time prior to the end of Jan. 1967. It is reportedly still "under study."

Recently a McGill vice-principal, Michael Oliver, commented briefly on this subject in an interview. His opinions offer possible clues to the atti-

tudes that have kept Marianopolis College dangling in the dark these three years. He could not see, he said, why a secular institution like McGill should become involved with an institution that is Roman Catholic in character. Nor could he see any reason that McGill should take on the additional task of, in effect, rescuing another institution, when there was no particular advantage in it for McGill. When some possible reasons were mentioned he expressed doubt that Marianopolis was strong enough to affect any of these possibilities. He also remarked that the government might not like such a move.

None of these observations indicated an openness to the idea (of affiliation) nor did they reflect any great knowledge of Marianopolis. Nor did it appear that any effort was going to be made to even discuss the proposal with the college. Considering that Marianopolis had never laid down any conditions or indicated any unwillingness to accept a form acceptable in every way to McGill, this attitude seemed incomprehensible.

Thus the matter stands.

The college, realizing that the changing times calls for charting a new course, is prepared to make its contribution to education in a manner best suited to current needs. The question appears to be: to what extent is McGill up to the challenge of change?

Formerly a U.S. consul in Montreal, Mrs. Pierre was assistant to the president of Marianopolis from 1961 to 1967. During the past year she was a consultant to the Ontario Department of University Affairs.

senate (continued from p. 1)

One reflection of the raw state of Senate's nerves at the end of the day was testy retort which student senator, Harry Edel, drew from board representative, K. H. Brown, to a point of privilege complaining that certain senators had already closed their briefcases before a motion for adjournment could be considered. Mr. Brown, obviously one of those singled out by Mr. Edel's criticism, pointed out that other members had already found it necessary to leave and he, among others, had other commitments that day.

Earlier during the meeting Senate had decided that it would consider adjournment at 5 p.m. Most of the student members were prepared to carry on much longer.

Upon leaving the Leacock Building Council Room after the meeting was over, one student was overheard commenting to another that the Edel point of privilege was "uncalled for and juvenile." The reply of the other students was "Well, you've got to keep goading them."

The meeting was not without its touches of humour and wit. When Professor T. J. Pavlasek suggested that it would be a good idea to install some kind of electronic device which would enable senators to see on a screen at the front of the room, motions and their amendments, the Principal

commented that someone else had proposed that a clock be put in, and that he, himself, wouldn't mind having a howitzer handy.

The major roadblock to getting further through the agenda was the Robert Hajaly set of motions on Québec education. These resolutions asked Senate to take definitive stands on the state of educational progress in this province and to use the University's influence in exhorting the government to greater and speedier action.

Specifically, they were concerned with universal accessibility, the establishment of the University of Québec, the democratization of the CEGEPs, action taken against student leaders of the CEGEP strikes, sit-ins, and demonstrations, and the feasibility of implementing a trimester or other system at McGill in order to make the best use of existing facilities.

The first response to the Hajaly motions was to table them. Supporters of the motion for tabling felt that the seven resolutions involved questions which could not properly be settled by Senate in the form they were now in, and that the spirit of the motions had already been covered by a resolution passed by Senate on October 18 following a brief presented at that time by the president of the Students' Society.

Mr. Hajaly, in speaking against the motion for tabling, stated that the spirit of tabling was simply to delay discussion and that he was giving Senate "one last chance to do something now, and I mean that literally."

Despite the implied threat, the motion for tabling was passed and after much discussion, which indicated that members were unhappy with their action, Senate adjourned for lunch.

Immediately upon reconvening, G. L. d'Ombain moved that the motions be brought off the table and considered. Somehow, after a series of moves, which this reporter has yet to fully comprehend, Senate accomplished this feat.

In doing so, however, it passed a motion whereby Senate will sponsor the university-wide conference to explore the broader issues raised by the resolutions, and directed the Steering Committee of Senate to prepare a plan and program for such a conference.

Having taken about four hours to get the Hajaly motions onto and then off the table, Senate proceeded with the consideration of each motion, one by one. By adjournment it had succeeded in turning motion number one into a preamble for the other six and had revised considerably motion number two.

Discussion of motion number two,

which "urges the government of Québec to fulfil its long-standing promises by immediately taking concrete steps to bring about universal accessibility to education," namely the immediate establishment of the second French-language university in Montreal, "comparable in capacity to the University of Montreal, as the first campus of the University of Québec," brought forth an impassioned and movingly eloquent plea from Professor C. P. Leblond.

Professor Leblond asked that the great achievements made by Québec during the past 12 years in the field of education be recognized, and that Senate restrain itself from the "offering of gratuitous advice, which was neither needed nor appreciated by French-speaking Québécois."

MOTIONS CARRIED BY SENATE—SPECIAL MEETING OF JANUARY 11, 1969

1) STUDENT HOUSING

Senate recommend to the Board of Governors that student housing be given high priority and that everything possible be done to facilitate the construction of the Students' Society high-rise co-operative residence.

2) GRADING SYSTEM

Senate direct the Academic Policy

Committee, while respecting the autonomy of faculties, to re-evaluate and prepare a report on the effect of the present patterns of evaluation of students' progress, examinations and grading, and to propose possible alternatives to them, and to submit a proper report by March 15, 1969.

3) JOINT COMMITTEE TO MAINTAIN A CONTINUING REVIEW OF UNIVERSITY GOVERNMENT

Senate agreed to reconstitute this Committee as follows: four governors appointed by the Board; four members of faculty (staff) chosen from the six already named by the Nominating Committee; four students appointed by the Students' Council. (The original recommendation in the Report of the Nominating Committee at Senate on Dec. 18, which had been tabled, was for six members of faculty, two students appointed by the Students' Council and representatives of the Board of Governors, the number being decided by the Board.)

4) COMMITTEE ON COLLEGIAL STUDIES

Senate agreed to add four students to this Committee. After discussion, it was agreed to accept a motion defining an enlarged mandate for

the Committee, "to initiate, coordinate and accelerate attempts to finalize plans for the University's adjustment to the CEGEPs (the five-year plan) as quickly as possible.

5) CONFERENCE ON EDUCATION IN QUEBEC

Senate passed a motion directing the Steering Committee, with the co-operation of additional student senators, to make arrangements for a conference on Québec education, viewed in the broadest terms, with every sector of the University Community participating—the particular form of the conference to be worked out in consultation with all concerned. That the conference take place before the end of March 1969 and that it seek to formulate specific policy recommendations for consideration of the Senate.

6) MOTIONS ON QUEBEC EDUCATION

Senate, believing in the principle that all residents must be ensured, to the extent of their abilities, their right of access to education (academic, professional and technical) recommends that the government give a high priority to the elimination of financial, social, and space barriers.



paul d'vor
kembroke 68

A FLORAL WREATH

or Where to Sketch
in Pembroke, Ontario

PROSE —
Stuart Wilson

VERSE —
Jan Davis, Danny Goodz, Michael Grossman, Stuart Kinmond, Don Johnston, Barry Pinsky, Matt Shuster, Paul Skvor, Cassie Weintraub, Robin Wright.

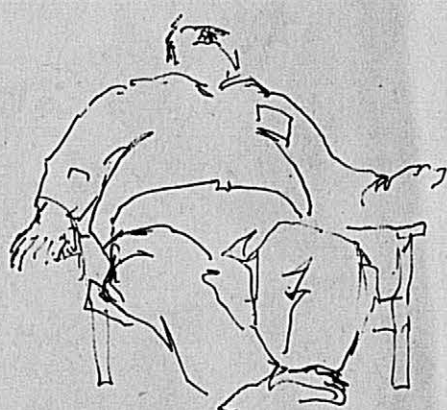
Twice during their course architecture students attend a summer sketching school, held in a different location each year for ten days. The sketches from last summer's session, in Pembroke, Ontario, may be seen until January 24th on the main floor of the School of Architecture in the McConnell Engineering building.

*The scene flows thru my eyes like liquid
As my mind endeavours to find the essence
The definition stands before me
But my hand hangs helpless
As I sit, mute, in quiet desperation
Then, like a focusing lens,
The meaning turns to definition
And the definition is like light
In that moment, I begin to understand*

Looking back on it, the Pembroke outing did offer certain small satisfactions. Some things, like key features, or what have you, stand out.

*It's all pleasant now — those seven days,
It's all pleasant now those ten days.
The experience is over,
The sketches all complete.
Six objects, six people, six landscapes, six colors,
Pembroke placed in twenty-four sketches,
Pembroke seen in seven days — all of it.
It's all pleasant now.*

For example, there was the Smorgasbord Table and Buffet at the Copeland Hotel, on Saturday afternoon and Sunday. The trestles groaned under the cornucopia of good things to eat spread thickly over the tables. You could eat all and more than you could reasonably



copeland hotel lobby - 1st floor - pembroke - december 84

hold, for a reasonable price. But who is reasonable? Some of the more eager students ate their way into the higher brackets. For unreasonable people the price rose, pro-rata.

This mellow hostelry of local renown was rendered more unique by sheltering in one corner of its dark-walled lobby an unusual pet. Now Petunia, the pet, did not live up to her name, since she never stood still and looked, "just beautiful". Instead she scampered all round the lobby, climbed on laps, sat on people's shoulders, explored pockets and ate chewing-gum, sometimes even the silver-paper wrapping. When you sat on the settee in the lobby, there were only two things to look at, Petunia or the waitresses in Bunny-like costumes serving drinks in the adjacent grill. Set down a few steps from the lobby the grill glowed attractively. Subdued light sparkled on the solid rows of bottles behind the long bar. But the girls, mostly wives of service-men in Petawawa, were more superficially attractive in their leggy get-up. From the far end of the grill came a sobbing and a moaning, a shrieking and a wailing, a yelling and a throbbing, built up to cacophonous limits by electronic ingenuity. The rock'n blues band from Montreal, of all places, performed and suffered poignantly before one's very eyes.

*At night we'd sketch the BuBubbles,
To keep us out of Trutrubbles,
But when we walked in,
The fun would begin,
And the BuBubbles Trutrubbles Dudoubles.
(That's easy for you to say.)*

While all this was going on there was Petunia up to her antics. Petunia became an obsession as the days of our stay slowly ticked by.

*Though Petunia is only a monkey,
It seems he's (?) a Carleton flunkie,
I heard from a grape,
That he's no regular ape,
He's also the local town junkie.*

A grape, by the way, refers to one of those local characters, who come out of the woods periodically, to live a more liquorish and langorous idle life, sleeping under bushes down by the river-side near the ball-park.

The park was flat and green, and the river, the Ottawa, l'Ouatouais, was flat and blue. Both were hard to see and not easy to get at. They lay below a nondescript collection of squarish, mostly recently built one-story buildings between the east side of Main Street and the R.R. tracks. A lot of useful activity connected with trucking and carrying goes on here but it results in strictly utilitarian and warehousy blocks separated from each other by parking lots. The railway runs along the river bank. Passengers have nice views as they travel through the landscape but, in town, the tracks tend to cut the town from the water. The feeling is that the big river is being ignored.

To ramble down, under the tracks, through a viaduct, leads to the river and the waterfront. The ball-field stretches out to the double-s-curved bumper barrier at the edge of a parking lot beside the river. You can sit in the car and look at the river beyond the barrier. The Ottawa flows by heedlessly. The spectator sits there comfortably. No spark jumps the gap.

*The Ottawa River
picks up the Muskrat,
drops off some logs
and without even pausing,
Continues on its way.
The CPR Canadian
makes a condescending whistlestop, and
Continues on its way.
The Trans-Canada Highway,
(Ottawa Valley Route)
is main street.
The road-weary traveller
Can have a coffee
and use the john at the Bonanza, and
Continue on his way.*

The main drag, Pembroke Street West, and its implications puzzled more than one visitor. This is the location for stores, hotels, movies and restaurants. Sometimes the street is frenetic but often slow-moving and lazy. Downtown Pembroke has its moments.

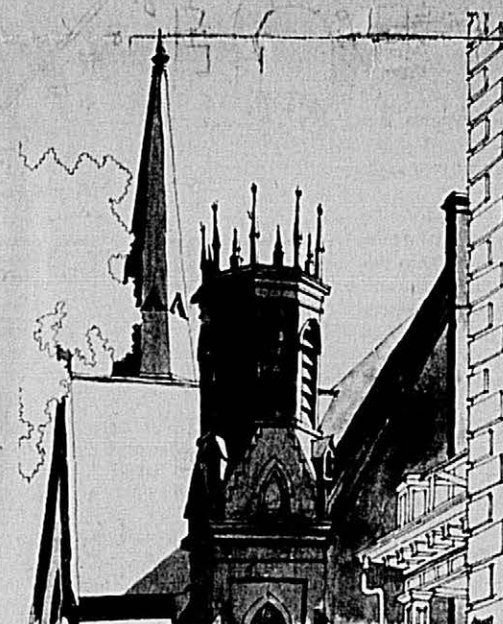
*Main Street Pembroke is alive,
From 9 to 5,
Except Sundays, Mondays, Holidays,
Rainy days, winter days whatever days the
merchants say,
And pharmacists close before six.*

Perhaps for this reason sleeping was a pleasure. Waking up a delight. Through the floral drapes of the hotel window could be seen the rugged brick street facades, capped with visual gymnastics in brick masonry trimmed with hand-picked ashlar stone dressings, pierced with tall solemn windows. Surely scribes or notaries or legal gentry toiled on labyrinthine cases behind that dusty glass. The strip around the Copeland Hotel near the arched bridge over the Muskrat contains a fine collection of early Commercial Canadiana. Dignified store and office blocks in Romanesque, or with echoes of early Chicago fenestration patterns, line the way.

Over the street swirls the floral arabesques of last Christmas electrical decorations, or it may have been the "décor" for "Confederation", or as one wag said "Coronation". The street follows the river but from there it hardly counts, nor is the river visible.

*Bony knees, skinny girls,
Above the streets are Centennial whirls,
Run down buildings, one red tree,
That's what Pembroke means to me.*

The first street back from Pembroke, Renfrew street is at a higher elevation. From this vantage point the spires of the Anglican, United and Roman Catholic



churches and the windows of a convent can overlook the river and beyond towards the Quebec shore and the distant mountains. So can some of the old houses. An occasional glimpse of the river can be caught from one or the other of the short steep streets which link Renfrew with Pembroke.

Ancient wharves at the river's edge, which must have been important to the old-time timber-trade, lie disused and neglected. Water-traffic is nil. A large saw-mill, red-painted, trimmed with white, displays its firm, bold forms confidently on a point of land jutting into the Ottawa beside the mouth of the Muskrat. The saw-mill occupies one of the most dramatic and pleasant sites in Pembroke.

Today the town turns its back on Ottawa.

*One main street,
Stores, Hotels, Restaurants,
The "Centre"
The river runs parallel
The Ottawa River
Ignored
Separated from the people by modern technology
And the railway track which lie between it and
The People
Who live on the Main Street
Track
River
All living almost equal.*

Running beside the flank of the Copeland Hotel towards Renfrew is Victoria Street, dominated by the impressively moody and frightening House of Usher tower of the Victoria building which now houses the Police and Fire Station. Halfway up on the west side overlooking Maiden Lane, which runs beside the tawny water of the Muskrat, is the Public Library. A former Carnegie Library the original edifice is a Canadian copy or adaptation in the Prairie School style of Frank Lloyd Wright.

The Muskrat River flows through a reedy mouth after swishing over a staunch new concrete dam, a light of pride in the eyes of townsfolk. The dam keeps the water trimly up to its banks. No slacking away from edges revealing unseemly mud or other sub-aqueous detritus.

The Devonian Red sandstone block of the dignified town-hall called the Town Offices, which arises from a stone foundation springing from the water-covered muddy lair of the muskrats themselves, lies behind. The arch of the adjacent bridge leaps over the water. Crowning the steep-pitched roof a dome-capped tower displays its clock-face along the central stretch of Pembroke Street west of the bridge. The tower and rugged pile strike a mellow note.

In front of the Town-Offices had once been a railway-station. Now a bare patch of acrid blue cinders bestows a bitter tone to a large bald portion on the banks of the Muskrat below a fine stand of weeping willow which brush their leaves on the river. When the station still existed and the train was at the platform the town-centre must have seemed more happily self-contained than it does now that Pembroke is a pearl on a string or a stop-off en route.

*On the way to Pansy Patch
One sees: the new post office
the new dam
the new park
the new bridge.*

Above the park the meandering Indian River flows into the Muskrat. No Indians show. There are some, but mostly they are at Golden Lake and that's far out. But the Indian River flows into the Muskrat and both of them cut a deep-set tracery below the streets of the town. A fine new technical school, the Champlain, has been built on a flat peninsula in a wandering loop of the Indian. The river lies in a dell behind the school. To provide pedestrian access to the domestic streets beyond the river a path leads down to a wooden foot-bridge.

The path carries on between high solid plank balustrades, over the narrow tree-embowered stream. Passing over the bridge at noon-time is like running the gauntlet. Youthful crew-cuts or hairy hippies find strangers irresistably funny.

From the plateau above the stream, high-peaked and sometimes scroll-decorated gables of houses look down and tall church spires stand aloof above the trees.

*A hushed morning beckons
Church steeple outlines
To pierce the tendrils of mist
And tree-fringed bands of roof-tops
Rouse from gray slumber
By the lumber-laden river that yawns
In the vaporous dawn-break and breathes
Its moist breath down the steep
Of grass blades and leaves.*

As well as the humbler homes, there are the big houses, the mansions of timber-barons, reminders of an era at the turn of the century when fortunes were made from the forests. Crenellated and begabled, built from finely-jointed bricks and massive blocks of stone, they speak of a time of opulence and overpowering dignity. Today many are funeral homes. According to local folk the former owners left with the good times. So be it. Can you blame them?

*Like a large log
Stranded on the shore
With its skin weathered smooth
And its edges rotting,
This almost island
Feels time only lapping
(Sometimes tugging lightly)
But always slipping past
Alone.*

*Pembroke
Have you really
The right to be so content
Living like ghosts
In the mansions
Of your makers?*

But there are also specimens of houses done before the vogue for Romanesque or Gothick when the manner was more classical but solid and forthright. Tall arched openings in pairs with unmolded architraves come down to the mid-riff or umbilicus of the window and terminate in little tufts of acanthus or perhaps fig-leaf. Between the openings there are broad expanses of wall and fixed to the fronts are spacious low headroom balconies with scroll-work easing the junction between columns and lintels.

Pleasant houses repose in large gardens along broad tree-lined streets in easy placidity and quiet.

*Little kids asked me who I was and I said
A student in a strange town
I left with a bus at 3 a.m.
And in my sleep I drew again
The green of the trees, the texture of dawn,
The velvet of sleep, the quiet yawn,
The pattern of shadows and the sparkle of sun,
The pansy patch park where pansier run,
I left the town and what did I see,
My futility looking back at me.*

angry young man (continued from p. 1)

curred to you that profits are a form of *proof* (that something gives satisfaction to those who pay for it)? Perhaps you should examine the public *uses* that we make of private profits—through taxation.

The countries that follow your platitude, "production for use," without exception produce far less for their people to enjoy, of much shoddier quality, at much higher prices (measured by the hours of work needed to buy something). Don't you know that "Socialist" countries are smuggling "capitalist" incentives into their systems? Has it not dawned on you that wherever and whenever there is no free market, there is no free thought, no free art, no free politics, no free life?

You rage against "a heartless country in which the poor get poorer." *Also, poor Yank!* You incline in poverty in the U.S., the more astonishing and hopeful facts of human history. (In 1900, about 90% of our population was poor; in 1920—50%; in 1930—34%; in 1968—15%). You will cry that 15% is outrageous. Agreed. The question is: How best abolish it? (A negative income tax makes more sense than anything your colleagues propose.)

"The middle class exploits the unemployed." Please examine that cliché. Would the middle class be worse off or better off if all the unemployed magically disappeared? Obviously, *much* better off! Think of the enormous saving in taxes, the enormous improvement in public services, the enormous benefits from refocused energies now used to ameliorate poverty's abominable toll.

You say your generation "wants to be understood." Well, so does mine. How much have you tried to understand others? You pillory us for injustices not of our making, frictions not of our choice, dilemmas that history (or our forebears or the sheer intractability of events) presented to us. You say we "failed" because you face so many awful problems. Will you then accept blame for all the problems that exist (and they will) when you are 20 years older? And how do you know that all problems are soluble? Or soluble swiftly? Or soluble peacefully? Or soluble, given the never-infinite resources, brains and experience any generation is endowed with?

I say that you are failing us—in failing to learn and respect discomforting facts; in failing to learn how to *think* (it is easier to complain); in using violence to shut down colleges; in shamefully denying the freedom of others to study and to teach; in barbarously slandering and abusing and shouting down those who disagree with you; in looting, stealing and defiling; in failing to see how much more complicated social problems are than you blindly assume; in acting out of an ignorance for which idealism is no excuse, and a hysteria for which youth is no defense. "Understanding"? You don't even understand that when you call me a "mother"—you are projecting your unresolved incestuous wishes onto me. The technical name for such projection, in advanced form, is paranoia.

Again and again, you say, "the American people want" or "demand" or "insist." How do you know? *Every poll I have seen puts your position in a minority.* You just say, "the American people demand"—then add whatever you prefer. This is intellectually sloppy at best, and corrupt at worst.

You want to "wreck this slow, inefficient democratic system." It took the human race centuries of thought and pain and suffering and hard experi-

ment to devise it. Democracy is not a "state" but a process; it is a way of solving human problems, a way of hobbling power, a way of protecting every minority from the awful, fatal tyranny of either the few or the many.

Whatever its imperfections, democracy is the only system man has discovered that makes possible *change without violence*. Do you really prefer bloodshed to debate? Quick dictates to slow law? This democracy made possible a great revolution in the past 35 years (a profound transfer of power, a distribution of wealth, an improvement of living and health) without "liquidating" millions, without suppressing free speech, without the obscenities of dogma enforced by terror.

This "slow, inefficient" system protects people like me against people like you; and (though you don't realize it) protects innocents like you against those "reactionary . . . fascist forces" you fear: They, like you, prefer "action to talk." As for "security"—at what price? The most "secure" of human institutions is a prison; would you choose to live in one?

You want "a society in which the young speak their minds against the Establishment." Where have the young more freely, recklessly and intransigently attacked "the Establishment"? (Every political order has one.) Wherever "our heroes—Marx, Mao, Ché" have prevailed, students, writers, teachers, scientists have been punished with hard labor or death—for what? For their opinions. Where but in "fake democracies" are mass demonstrations possible, or your bitter (and legitimate) dissent televised?

You rail against "leaders crazed with power," who "deceive the people." Your leaders are self-dramatizers who demand that power, which would craze them, and they deceive you in not telling you how they plan your "confrontations" to force the police to use force, whose excesses I hate more than you do. I, unlike you, want no one put "up against the wall." No "cheap politician" more cynically deceived you than fanatical militants did—and will. Your support feeds their neurotic (because extremist) needs. Washington's "Non-Violent" Coordinating Committee has engaged in gunfire for three days as I write this.

You say Marcuse "shows that capitalist freedom actually enslaves." (He doesn't "show"—he only *says*.) He certainly does not sound enslaved. And does mouthing fragments of 19th-century ideology (Marx, Bakunin) really liberate? And is not Marcuse 40 years "older than 30," your cutoff on credibility? Incidentally, would you trust your life to a surgeon under 30—who never finished medical school?

Your irrationality makes me wonder how you were ever admitted into Columbia. You confuse rhetoric with reasoning. Assertions are not facts. Passion is no substitute for knowledge. Slogans are not solutions. Your idealism takes no brains. And when you dismiss our differences with contempt, you become contemptible.

Very sincerely yours,
Leo Rosten

P.S. Please don't take any more courses in sociology, which seduces the immature into thinking they understand a problem if they discuss it in polysyllables. Jargon is not insight. Vocabulary is the opiate of radicals.

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Illustration by Michael Middleton

THE PROPHET AS A CELEBRITY

by Louis Dudek

That the poet, or the artist in general, has taken on the burden which fell from the shoulders of religion is by now a familiar idea. To explain in ten words why this happened, I would say that it is the consequence of the Reformation and of Renaissance individualism—which have made the individual the sole ultimate judge of religious truth. The artist, of course, is that ultimate individual who discovers new truth.

If we compare, for example, three poets, Dante, Milton, and Wordsworth in this progression, we will see how the artist becomes increasingly his own prophet and seer. Dante's Divine Comedy turns on the theology of the universal Catholic Church, as then formulated by Thomas Aquinas. Milton's Paradise Lost contains a less universal form of religion: its theology is expounded in the poet's own work *De Doctrina Christiana*, which would be considered heretical from the Roman Catholic or Anglican standpoint. Wordsworth's view of God and nature is presented as coming from his own personal sources of intuition:

For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing
oftentimes
The still, sad music of humanity . . .
And I have felt
A presence that disturbs me with the
joy
Of elevated thoughts; a sense sublime . . .

With the advance of this movement of ideas, the churches eventually became discredited as being the vehicles of mere orthodoxy, while insight into religious truth became the prerogative of the individual. Art, especially literature, now serves as the mouthpiece of religious prophecy and of the highest spiritual inspiration. In the romantic movement we see the sublimation of art and poetry, in stark contrast to the earlier eighteenth century, which battered on satire, description, and essay, to the intensity of a prophetic mythical revelation—and this conception has continued into our own day. We can trace its episodic progress through the poetry of Blake, Wordsworth, Whitman; and we can see its resurgence in D. H. Lawrence, Dylan Thomas, and Allen Ginsberg. (The current interest in psychedelic experience, in Buddhism, and

in transcendental visions, is a direct outpouring from this idea in art.)

But before we take up with the immediate present, there is one additional point to note: this is the role of the artist as hero. The hero, as you know, is a man of unusual virtue who commands admiration because of his noble actions and character. However, in the past two centuries, the traditional heroes of politics and war have been degraded and reduced; monarchs, aristocrats, and bemedalled generals can serve as heroes no longer—in fact they are more likely to be caricatured as villains than as heroes. On the ruins of the heroic tradition the artist himself has emerged as our illustrious great man, the one type that still commands the admiration of all mankind. Beethoven, Goethe, Balzac—the prototypes of artistic genius—are now the acknowledged models of the heroic type.

Let us now put the Hero as Prophet to one side and consider the modern situation in the arts. We live in an age of accelerated technology and mass communications—magazines, newspapers, films, radio, television—media through which the public figure must inevitably address his audience and through which he is made widely known. This technological culture, moreover, is dominated by entertainment values, motivated almost entirely by commercial interests, and distorted by the purposes for which it is put to use. The artist who gets to be known to the general public must appear on TV, write for the magazines and newspapers, in short become a famous public figure.

So the artist on the mass media is a celebrity, a star performer, a popular idol. Perhaps we should distinguish here between a "celebrity" and what we referred to just above as *the hero*. A celebrity is a fake hero, a hero without any real virtues or essential greatness: he is simply well-known, a personality at most, or a successful performer on the media. He is well-known for being well-known, as Daniel Boorstin puts it. He is essentially an entertainer, like the Hollywood stars who became national heroes in the 1930's and are now becoming political leaders. In fact, the contamination of heroic and artistic values by the entertainment media is widespread.

Hollywood has its "United Artists" who are no artists at all. Advertising

agencies have "Art Directors" and "artwork" which have nothing to do with art. Thus, the writer or artist who comes in contact with the mass media—as he must do sooner or later, if he is to get anywhere—will be daubed with the shoddy brush of entertainment values and PR publicity that reduces him to the same level of non-art.

In the resulting confusion, popular entertainers are claimed to be artists of serious value, like the Beatles or Bob Dylan. And genuine artists of promise descend perforce to mere entertainment and become idols or celebrities, like Leonard Cohen, who was a fine poet before he "gave all that up" to take the guitar. Leonard Cohen said when he gave up poetry that he always had a singer inside him; in other words he always had a hankering for screaming teeny-boppers and applause, and now he's found that. But this is a loss in the long run, because no one will remember a celebrity tomorrow, and the poetry will not even be there to be remembered.

It is true of course that the folk-singing revival and much of the young music of today is a desperate attempt to get something human and genuine into the popular forms. But how difficult this is in an age of technology and mass audiences must be obvious from the monstrous noise, the gaudy psychedelic art, and the other abortions of the present pop scene.

This being so, we find here and there an effort on the part of some artists to resist the maelstrom of mass popularity. This was already the keynote of T. S. Eliot's and Ezra Pound's aesthetic at the beginning of this century, and it is notable in the retrenchment of intellectuals through the twenties and thirties. That stance was broken down by Allen Ginsberg's *Howl*, and we have since had a flood of do-it-yourself poetry. But there are also many more particular and individual forms of resistance than that of the old intellectuals.

There is, for example, Jean-Paul Sartre's refusal of the Nobel Prize. And his repeated refusal to appear on television. There is Robert Lowell's retort to the White House. Also there is the withdrawal of the young from the entire middle-class culture ethic which is so bound up with technology, advertising, and the entertainment arts. All these are current gestures of refusal.

A few days ago, in a surge of

revulsion against the kind of literary promotion and prostitution which we see constantly around us, I wrote the following Ten Commandments for those few who want to remain pure and write poetry—

1. THOU SHALT ACCEPT NO AWARDS
2. THOU SHALT ACCEPT NO MONEY FOR POEMS
3. THOU SHALT NOT APPEAR ON TV, ON RADIO, OR ANY MASS MEDIA
4. THOU SHALT NOT GIVE READINGS
5. THOU SHALT TAKE NO GRANTS
6. THOU SHALT NOT PUBLISH DE LUXE EDITIONS
7. THOU SHALT NOT COURT COMMERCIAL PUBLISHERS
8. THOU SHALT NOT REVIEW
9. THOU SHALT NOT ANTHOLOGIZE
10. THOU SHALT NOT TEACH

These frightening imperatives are much too much for most of us; one would have to be a saint, and take up the begging bowl, to practice them in all entirety. But they are the unquestionable absolutes that would save us from the corruptions and temptations of the media, the foundations, and the establishments.

So now you see what happens when the prophetic idea, as the religion of art, is subjected to the communications media and caught in the commercial meshes of modern society. You get *The Beautiful Losers*—"a mixture of sacred oils and sewage water"—and Norman Mailer's harangues, and Allen Ginsberg's Messianism. You get false prophets followed by hordes of teenagers trailing their Pled Piper down to the swirling river. There are wonderful and terrible strains of sincerity, absurdity, and sensationalism in all this fanfare. But it is all sad and wasteful, wasteful of human possibility, and of the fine idealism which it has vulgarized and debased.

So what is the answer? There is no general and overall solution, no sudden utopia, for this or any other generation. Each one of us who wants to save some bit of integrity, in this age, must resist vulgarization, mass exploitation, collectivization, at every step of the way. He can't escape unscathed. But he may escape with a piece of his soul that he can still call his own, and a shred of some live truth. And that is no mean victory.

Mr. Dudek is an Associate Professor in the Department of English and the author of several books of poetry.

The poetry of Leonard Cohen and Margaret Atwood

Reviewed by Frank A. Bloomstone

LEONARD COHEN, *Selected Poems of Leonard Cohen*, McLelland and Stewart, 1988, \$2.50.
MARGARET ATWOOD, *The Animals in That Country*, Oxford University Press, 1988, \$2.75.

In Leonard Cohen and Margaret Atwood, we have in Canada, two very young poets, born the one in 1933, the other in 1939, but the profundity of their thoughtful concerns has already outfathomed their years, and the significance of their accomplishments has exceeded and outstripped the expectations normally to be expected from such recently dated birth certificates.

McGill University, in particular has been fortunate in having a share of the glory, in the case of Leonard Cohen, for to be truthful about it, McGill was the catalyst which stimulated and nourished Cohen in his early years. Indeed, his first book was brought out by Louis Dudek in the McGill Poetry Series.

However, Leonard Cohen reacted vigorously to the Establishment values, which he found so heinous to his spirit in such institutions as the fraternity houses and the Faculty of Law (he had at one time attempted law but later withdrew).

In the final analysis, with the publication of the McLelland and Stewart *Selected Poems of Leonard Cohen*, McGill and the Literati of the English department have claimed their bounty.

Some of these selections in this edition were culled by the poet himself

from previously published books, viz: *Let us compare Mythologies, The Spice-box of the Earth, Flowers for Hitler, Parasites of Heaven, and New Poems*.

But Leonard Cohen has not only published poems, he has recorded them and sung them, and whether he be heard on record or seen in an auditorium, reading or talking about himself and his work, his melodious voice possesses an unmistakable charisma, which can "recall to life" an indifferent student audience in no time flat. He is also the possessor of a peculiarly individual wry smile which can come crinkling down from high cheek bones and commingling with a twinkle from now dry, now moist, eyes, can electrify even an audience of tired squares.

But now let us leave style and outward appearances.

How does a serious reader or student of poetry react to the Poet, or to the content, and what is behind the suave sophistication, the jocular wit, the dry smile of appearances?

Undoubtedly, the flippant belies the serious in Leonard Cohen, and as with so many other mask-wearers "who prepare a face to meet the faces that they meet", his very negation of profundity implies seriousness.

For in his poetry, for example in "The Kite is a Victim" the outward and apparent levity of the subject (what is lighter than a kite?) belies the seriousness of the theme (a poetic soul that can elevate itself at the poet's will above the limitation of the firmament, or one that is anchored by circumstance and cannot fly). Here, the powerful irony is soon revealed as a

"high theme" couched in the outward levity of the kite symbol. There are many possible deep meanings below the surface, as much in the simple beautiful lyricism of this poem as in "The Cuckold's Song", both taken from *The Spice Box of the Earth*.

But what if the poet is (as Cohen so often appears to be) the subject of so many of his own poems?

I suppose all good poetry is nourished on the Poet's own ego, and only a fool would take his own ego lightly! But Cohen's ego, nonetheless, sings lyrical, and its narrative flows in rhythm, as well as in its own light music. But is there not a limit to the "poetic license" which can be taken by the "poet's ego", for who would not quiver with repugnance at such a banal prospect, as being invited to crawl into the intimacy of a hotel room bed with the Poet in Greece? (A prospect which is given to us in one of his poems set in an Aegean context, where he details a now passionate, now sentimental, now nostalgic, but ultimately unrequited love episode.) Certainly neither the blessings nor the sufferings of the boudoir form the touchstones of "universal poetry".

But on the other hand, and in a more idealistic vein, no one can deny the music and the appeal to truth inherent in such lines taken from his song-poem "Suzanne takes you down" as:

Among the garbage and the flowers
there are heroes in the seaweed
there are children in the morning
they are leaning out for love . .
or who can deny the poetry (reminiscent of Ezra Pound) in the lines taken from his "Song" on p. 11 of the

Selected Poems, under the section "Let us compare mythologies", which read:

Oh I am the general
in her history
over the fields
driving the great horses
dressed in gold cloth
wind on my breast plate
sun in my belly

We see therefore that as a literary surgeon, Cohen's impact on our cerebral sensitivity is made with a subtle scalpel upon a heartfelt artery, and not with any Brechtian or Shavian broad-cutting scythe. So perhaps Leonard Cohen could be said to have touched our lyrical heartstrings with his "perfect lyre".

But then again, when, as we see in a scene taken from his (autobiographical?) movie "Ladies and Gentlemen . . . Leonard Cohen", that he allows himself to be photographed posing in a bath tub somewhere on St. Lawrence Boulevard in the so-called "tenderloin" part of Montreal, are we not justified in asking ourselves what wisdom or self-indulgent flattery, or unadulterated showmanship dictated this "playing to the groundlings" or unmitigated revelation of despiritualized nudity?

Having myself attended McGill during the years when Leonard Cohen was a student, I at that time had occasion to converse with him (prior to his introduction to recognition), and from such little discourse and observation as my acquaintance with him then afforded, I could not help being impressed with the bottomless well of his sensitivity, as well as with his (even then) apparent and undeniable talent

and ability for exploiting the unquenchable curiosity and inane gullibility of "literature lovers" wherever he found them.

In the poetic work of Margaret Atwood we see a universal pathos—the pathos of a social "universe" that is irremediably sick. The analogy of so-called "civilized" society to the animal world is all too evident, and a reading of her recent book of poems entitled *The Animals in that Country* gives indisputable evidence of the accusation implicit in the title.

Here is universal subject matter, which is treated maturely and with sophisticated candour, but this poetry is too sad to sing, perhaps because it is too strong to be whimsical.

While in Cohen, there is a singing, even in his own personal despair, yet somehow ultimately in every poem Leonard Cohen himself manages to survive. No so, with Atwood, whose once hopeful but now trampled values die in every second stanza.

Nevertheless, Atwood's fatalism is polished to a sophistication which is obviously masterful, and if it may be said that the spectre of mortality haunts her work, by the same token, it should be apparent that her aplomb with the turned phrase is blatantly evident as she completely dominates her work with her supreme (Auden-like) style.

Perhaps the difference between the approach towards the subject matter of these two poets, lies in the difference between the "Panic of the Ego" which seems to motivate a good deal of Cohen's philosophy, and the panic of the entire "human" condition on earth which seems to dominate

Atwood's philosophy, or to put it otherwise the difference between a personal yet laconic revelation about self-centred pain, and at best an existentialism almost approaching wanton nihilism.

While Cohen himself unquestionably sobs for humanity, it is he himself who is drenched in its tears, yet he seems to dry himself, even if cryptically, and then to sing himself to an adjustment.

While in the poetry of Atwood, there is no adjustment, she will always be the "hunted fox", just as people will always be animals, and humans will always be islands unto themselves.

In conclusion, it is interesting to note that McGill's Louis Dudek, always modest about his own accomplishments, not only first published Leonard Cohen, but also was the editor of Margaret Atwood's first book (through Contact Press). Well, McGill's accomplishments are coming home to roost, and in nourishing these two poets, in this way, McGill has undisputedly fixed two excellent adjuncts to "the Muses didem".

Mr. Bloomstone is a graduate of McGill in Law and practises in Montreal.

A collection of world educational problems

Reviewed by Gary J. Anderson

PHILIP H. COOMBS: *The World Education Crisis: A Systems Analysis*. New York: University Press, 241 pp., \$8.85.

Of the need for a clear exposition of the so-called world crisis in education, there can be little doubt. Most nations have recently awakened to the presence of an education-demanding and militant youth. Some sixty percent of the world's population remains illiterate and despite considerably increased efforts, the educational lag has not narrowed appreciably during the past decade. These and similar facts about the educational problems of various nations need constant reiteration, and this book succeeds admirably to this end. Stressing old principles and problems in new ways and, especially, assembling them together in one place at this particular time serves to make this book unique. It is not that the book analyzes the component problems of world education in new depth; rather, it provides a sufficiently representative collection of educational problems and through a superficial glance at many of them, succeeds in establishing its primary aim: that of revealing the existence of a crisis in education, and exploring the major aspects of that crisis.

Coombs uses the familiar *input-throughput-output* model to examine educational systems across the world. Students are considered the most crucial inputs, and the number multiplying more rapidly than systems can handle. Total school enrolments have risen over the past ten years and infant mortality rates have dropped in many nations, resulting in a rapidly growing school age population. Such an inflationary trend necessitates a dramatic increase in the number schooled merely to maintain present-day enrolment proportions. To open up education too fast is to stifle essential economic growth in society at large; to maintain a system which is highly selective in its upper levels ignores the demands of an education-hungry youth.

Teachers also pose problems. Whereas other producing industries have been able to increase wages with only marginal increases in production costs, Coombs points out that educational efficiency has not changed substantially over the past fifty years. As teachers' salaries rise, educational costs jump almost directly. The nature of teacher salary structures, furthermore, discourages excellence. All teachers typically receive the same salary at each experience and qualification level, regardless of their performance or field of competence. No other industry pays less attention to the market situation.

Also, education is a rising-cost industry wherein it costs more each year to produce the same product. This problem is particularly acute in developing nations where the mean level of experience of the teaching force is rising annually.

The discussion of educational outputs, or the products of the system, is one of the few places in the book where concrete solutions are outlined. Nations must key the number and types of graduates to manpower requirements. Surely the current African situation where over 90% of all university students pursue the unmarketable disciplines of arts and law is some reason for concern. The author suggests methods of changing the attitudes of society towards technical, scientific, and agricultural fields in particular, by increasing status and salaries in these fields.

The chapter on throughputs—what goes on within the educational system—is, in my view, weaker than the chapters dealing with inputs and outputs. Coombs considers teachers and texts the two main conduits of knowledge into the classroom. He notes that resources are often misappropriated. For example, we tend to pay teachers so much that we can no longer afford the technological tools, including books, that could improve their performance. But, while acknowledging a lack of change in teaching technology, any

suggestions of appropriate or more viable alternatives are completely lacking. I contend that by wisely employing paraprofessionals, by expending a greater proportion of funds on technological resources, and by re-structuring the school along more efficient lines, educational systems could hold costs down while maintaining or improving the quality of the educational experience. Yet the author suggests none of these things.

Though the primary aim of the book, to assemble the facts about an unfolding world crisis in education is adequately met, the secondary aim, to present a method for looking at an educational system, not piecemeal as a collection of facts, but as a *system*, is mediocre. The term "systems analysis", is used not mathematically, but as a broad "wide-angled lens trained on an organism so that it can be seen in its entirety, including the relationships among its parts and between the organism and its environment (p. 8)." Coombs uses a medical analogy, claiming to diagnose the malaise by its symptoms. I, personally, question how far one can go without exploratory surgery. Is it not more reasonable to use scientific (or at least quasi-scientific) methods to better reveal what is happening? For too long educators have analyzed problems in an anecdotal and biased manner. Education is a complex business, and any-

thing less than complex methods will reveal only half-truths—at least will prohibit a sufficiently detailed analysis of the interrelationships involved to suggest where one should concentrate resources. True, many of the data are non-comparable in a rigorous statistical sense; nevertheless, they lend themselves to preliminary model-building. With Coombs' training in economics it is surprising that he neglected even to suggest some type of generalized regression analysis or other statistical technique which would help reveal, for example, the subtle nuances of the effects of increased inputs as opposed to improved teaching throughput.

What does the book suggest as a solution to the educational crisis? The conclusions for strategy, as they are called, suggest international cooperation, a focus on relationships within and among components of the system, and, finally, modernization of management, teachers and the learning process. I find limited comfort in such suggestions. The inertia of society and the educational establishment will not change by good intentions alone. International cooperation is fine, but why not the type of concrete study that would produce comparative analyses so that countries could be assisted in a constant evaluation of their national progress as well as a comparison of such progress to that of their neighbours.

In the past, cooperation has led to transplantation. We must avoid solutions that stress such transplantation in a vacuum. By studying how one nation overcame its manpower requirements, however, another nation may gain understanding of its own problem and why it can or cannot benefit from someone else's approach.

The book is well-written and informative, containing many appendices of data which are a fruitful source for further study. The annotated bibliography is worthwhile, and despite a relative lack of new solutions to problems which, if the author has not solved, neither has anyone else, this is surely one of the better references on this aspect of comparative education. It promises to create new dialogue in this vital field for some years to come.

Dr. Anderson is an assistant professor in the Faculty of Education.

Faculty of Music concerts: A for ambition

Reviewed by Steven Freygood

On December 6 and December 13 the two major Music Faculty ensembles gave their first performances for the year. Both the concert band and the orchestra gave concerts at least equal to the organisational handicaps under which they were working. In addition we were treated to a brilliant virtuoso performance by the McGill saxophone quartet.

Under the direction of Dr. Israel Katz the concert band has appeared mysteriously out of nowhere and grown to fifty-five pieces. Americans don't do things by half-measures. In addition to the size of the ensemble, the second obstacle Dr. Katz set himself was to choose two of the most difficult works in band literature, "George Washington Bridge" by William Schumann, and "Symphony in B flat for Band" by Paul Hindemith. As a final touch the entire production was the longest yet given at McGill. This brings to mind some of the common flaws in concert productions at McGill. The productions are rarely

very tight and aren't treated as part of the professional training of the students. Intermissions and the time between movements and works are often too long, concerts are plagued by technical delays, programs fail to arrive on time and in one case some parts didn't even turn up. Although the idea of having narrators read bilingual program notes at the band concert was interesting, the narrators were so inarticulate and the concert already so long that the idea became an embarrassment. Why can't some students take on the production of concerts and pick up what may be a very useful addition to their other schooling?

In Redpath Hall the fifty-five piece ensemble had the simple grandeur of a steam turbine at full throttle. It was awesome! Dr. Katz performed "George Washington Bridge" and the Hindemith Symphony with the singular grace of a milkmaid churning butter though I must admit that the band heaved its way through these difficult scores with very few mistakes. Credit is certainly due the five horns,

a section which even in professional orchestras can be expected to give a lot of trouble. As usual the clarinet section sounded like a leaky pump.

It should, of course, be pointed out that the concert band was intended as a class and not a performing group. Perhaps two bands should be formed. One, consisting of the best players, would give public performances while the other would be the entire class enabling the more inexperienced players to work with the more advanced group. As for Dr. Katz's choice of program, it was certainly admirable for him to choose symphonic band pieces since the greater part of the band repertoire consists of marches. Still he might have chosen either the Schumann or the Hindemith as the main work of the evening. The concert was more ambitious than it need have been. Most important it should be remembered that Dr. Katz virtually created the concert band and if its size is reduced it shows promise of being able to perform, at least competently, the most difficult works in the band literature.

A very welcome surprise at the band concert was a performance by the McGill saxophone quartet. They played three fluffy works by the French composers Jean Rivier, Jean Francaix and Robert Clerisse. Surely this combination of instruments can play music other than ragtime, dragtime, or French jazz—perhaps even transcriptions of Mozart string quartets. The performers were Donald Hughes, Shane Nestruck, Abe Kestenbert, and Mr. Gerald Danovitch playing the tricky soprano parts. Many of us had never heard a saxophone quartet and it was a real pleasure listening to the precision with which these men handled the cross-rhythms, rapid meter changes, and long virtuoso passages. Their articulation was nearly perfect (this was more evident in the radio broadcast than at the live concert) although in their striving for precision, they became unnecessarily tense. In the next concert they might try for a more relaxed sound.

The second major ensemble to perform this year was the faculty symphony orchestra. Rumour had it

that all performers would be auditioned this year but I never did hear the final decision. Perhaps auditions should be open to anyone at the university or in the city for that matter. Certainly the Collegium Musicum has used this method successfully. As usual the orchestra was supported by six professional string players. Personally I am doubtful about the value of adding professionals for performances. Wouldn't it be preferable to have members of the teaching staff play with the students at all rehearsals? In the Pulcinella Suite by Stravinsky, even the professionals were unable to bring order into the string section. Actually the whole concert started off badly when it was discovered that a part or parts had disappeared from the second or third item on the program. Dr. Brott did not lose his cool, however, and the concert went on though we never did find out whether or not the parts were found. This threw a certain chance element into the concert though it probably didn't help morale. Pulcinella might still have been saved if even one of the

soloists had brought in a spark of light. This was the third concert this year in which violinist John Adams ruined his solo. It is certainly to the credit of the student string players that they did manage to pull themselves together for "Carnival of the Animals" and the Ibert Divertissement. Again my congratulations to the horn section. The "Carnival of the Animals" was performed competently enough (though I missed the Ogden Nash narration) but the best piece on the program was the Ibert Divertissement. In his typical flair for showmanship Dr. Brott closed the concert with a fast flashy number which ends with a brilliant finale for police whistle. Although not of any real musical interest the Ibert work did demonstrate the orchestra's potential for unity and balance, so naturally they played the piece twice.

Mr. Freygood is a graduate student in the Faculty of Music.

coming events

20 JANUARY TO 27 JANUARY

Send notices, photos, of Coming Events to: J. Macurdy, 392-5306, Information Office, McGill. By Tuesday, 5 p.m., one week in advance.

MONDAY 20

BARRY WAINWRIGHT EXHIBIT: Paintings, drawings, and prints. Gallery I, S.G.W. Univ. Hall Bldg., Maisonneuve and Bishop. To January 25.

TUESDAY 21

CONCERTS UNIVERSITAIRES: Ronald Turini, pianist, with the MSO. Honegger—"Sinfonia Di Tre Re." Prokofieff—"Concerto No. 3, Op. 26." Debussy—"Iberia Suite Symphonique." 8:30 p.m. Place des Arts.
BASKETBALL: Fort Kent at McGill, 8:15 p.m.
HOCKEY: Sherbrooke at McGill, 8 p.m.

WEDNESDAY 22

MUSEUM OF FINE ARTS: Lecture—"Mythology in Art," 10 a.m. Film—"Rembrandt," 12:40 p.m. Film—"Genevieve," (Britain, 1953, dir. Henry Cornelius), 6:30 and 8:30 p.m. Tour—"Rembrandt and His Pupils Exhibit," 7:30 and 8:30 p.m.

ATTEMPTS TO EVOKE SYNTHESIS OF A SPECIFIC ENZYME IN VIVO AND IN VITRO: Biochemistry Dept. Seminar with Dr. Gordon Machlan (Botany, McGill), 5 p.m., Palmer Howard Theatre, McIntyre Bldg.

EARTH: Classic Series. Film Society. USSR 1930, dir. Alexander Dovzhenko. 8 p.m., McConnell Engineering Bldg. 204.

WOMEN ASSOCIATES FRENCH CONVERSATION GROUP: 2 p.m., Peterson Hall. Further information: Mrs. H. Jones, 731-7021.

WALDEN: THE SECOND YEAR: Lecture by Mr. Laureat Lane from the University of New Brunswick. 4 p.m. Arts Council Room. Further information: Professor Buijtenhuis, 392-4498.

THURSDAY 23

SGWU CONSERVATORY OF CINEMATOGRAPHIC ART: "Bonne Chance Charlie" (Jean-Louis Richard), a detective story with Eddie Constantine and Albert Préjean. Hall Building, 8 p.m.

CONTINUOUS CULTURE IN MICROBIAL ECOLOGY: Microbiology seminar with Dr. H. W. Jannasch (Woods Hole Oceanographic Institute, Massachusetts), 8 p.m., Room B-216, Biology Bldg., Macdonald College.

SHERLOCK HOLMES: English Dept. play, directed by Prof. Frank Faragoh. 8:30 p.m., Douglas Hall, \$1.50. To Jan. 25.

FRIDAY 24

CONCERTS PUBLICS DE RADIO CANADA: Kenneth Gilbert, harpsichord. 8:30 p.m., Salle Claude Champagne, 200 Bellingham Road, Outremont. Admission free. 272-4261.

TEMOIGNAGE IRRECEVABLE (INADMISSABLE EVIDENCE): By John Osborne. Theatre du Nouveau Monde production. Port Royal Theatre, Place des Arts. 8:15 p.m. Reservations: 849-9371. To Feb. 23.

AGGRESSION: Série d'Essai, Film Society. "Point Blank," "The Laughing Man." 8 p.m., Leacock 132.

MAUREEN FORRESTER, CONTRALTO: Assisted by John Newmark, Pianist, and Karen Tuttle, violist. Schubert—"An die untergehende Sonne," "Der Wanderer an den Mond," "Der Tod und das Mädchen," "Liebesbotschaft," "Die Allmacht," Brahms—"Gestillte Sehnsucht," "Geistliches Wiegenlied," Charles Loeffler's settings of poems by Verlaine and Baudelaire—"Four Poems for Voice, Viola & Piano, Op. 5." 8:30 p.m., S.G.W.U. Hall Bldg., Maisonneuve Blvd. and Bishop St. Tickets available at reception desk of Hall Bldg. - \$2.00.

THE POST—ROMANTIC VIEW OF EDUCATION AND DEVELOPMENT: First of two lectures by Dr. Don Adams, director of the Centre for Development and Education at Syracuse University. 8 p.m., Leacock Council Room, Further information: Professor Magnuson, Faculty of Education: 453-6580, local 260.

BASKETBALL: Laval at McGill, 8:15 p.m.

HOCKEY: Laval at McGill, 8 p.m.

POETRY READING—MURIEL RUKEYSER: S.G.W. Univ. Hall Bldg. 9 p.m., 50'. Further information—Prof. Stanton Hoffman, 879-4201.

SATURDAY 25

MUSEUM OF FINE ARTS: Film—"Rembrandt," 2:30 p.m.

LEMONADE JOE: International 35, Film Society. Czechoslovakia, 1964. Dir. Oldrich Lipsky. 6:30 and 9 p.m., PSCA.

SWIMMING: McGill at Vermont, 1:30 p.m.

JUDO: McGill at U. of M., 2 p.m.

FENCING: McGill at Dartmouth, 3:30 p.m.

WRESTLING: McGill Invitational, 7:30 p.m.

SOME CONCEPTUAL AND METHODOLOGICAL EXPLORATIONS IN STUDYING EDUCATION AND SOCIAL CHANGE: second lecture by Dr. Don Adams. 10 a.m., Wilson Hall, near Milton Gate. See Friday for further information.



HARPSICHORDIST KENNETH GILBERT, currently on leave of absence from the Faculty of Music, will be the featured artist in this Friday's Concert Public de Radio Canada.



POINT BLANK, (Friday) one of the films illustrating the Série d'Essai theme of Aggression—"the second favorite subject of film"

SUNDAY 26

CANTATA—COMMAND THINE ANGEL: By Dietrich Buxtehude. Also solo cantatas by Schütz and Telemann. Erskine & American Church Choir & Orchestra. Dir. Wayne Riddell. 4:30 p.m., Ontario & Sherbrooke. Admission free.

MONDAY 27

MCGILL CHAMBER ORCHESTRA CONCERT: Bouchard et Morisset, guest artists. Locatelli—"Concerto Grosso for 4 Violins." J. S. Bach—"Concerto for 2 Pianos, in C Major," "Concerto for 2 pianos in C minor." 8:30 p.m., Port Royal Theatre.

RADIO MCGILL

DAILY, JANUARY 20 THROUGH 26 (ON CAMPUS)

News: 20 minutes after every hour.

Insound Highlights: 12 to 2 p.m.—Light listening music. 4 to 6 p.m.—mixed Bag (folk, rock, jazz).

Sports: Friday January 24, 7:55 p.m. Redman Hockey—Laval at McGill.

SATURDAY, JANUARY 25

Saturday Night Bash: 9 p.m. to 1 a.m. Host Jim Barbour plays the latest from Motown, and others.

SUNDAY, JANUARY 26 (ON CFQR-FM, 92.5 MEGACYCLES), 10 P.M. TO MIDNIGHT.

Irish Nationalism—an analysis of the happenings in Northern Ireland.

The Uncensored Version—Robert Garven and Peter Starr discuss the progress made in the organisation called P.A.S.S.—The Provincial Association of Secondary Students.

The Folk Songs of Mike Leibson—performing on guitar.

Senate meets wednesday

Senate meets for its regular January session on Wednesday, January 22, at 3:10 p.m. in the Council Room of the Leacock Building. Tickets may be picked up at the Registrar's Office after 10 o'clock on Wednesday morning.

On the agenda are many items of business carried over from previous meetings. These include motions concerning Quebec education, amendments to the Report on Open Meetings, aid to students from the U.S., committee to inform high school students, McConnell Memorial Fellowships, and future structure of the Faculty of Graduate Studies and Research.

Other business from previous meetings includes discussion of *McGill Reporter*, Committee reports (Communications, Admissions, Academic Policy, Nominating, Libraries), resolution on computer science, Department of Jewish Languages and Literatures, proposed regulations of the Faculty of Law, proposal to modify certain Senate to procedures, and a report of actions of the Board of Governors.

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ASSOCIATE EDITOR: JEAN-LOUIS ROY,
FRENCH CANADA STUDIES PROGRAMME
DESIGN AND PRODUCTION: EINAR VINJE
PHOTOGRAPHY: CHRIS PAYNE (UNLESS OTHERWISE CREDITED)

McGill
Reporter

Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Published weekly by the Information Office of McGill University, 805 Sherbrooke Street West, Montreal 2, Quebec, and distributed free of charge to faculty, students, staff and friends of the University

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